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EXPLANATION

OF THE

Alphabetic-Order Marks

(TWO-FIGURE TABLES)

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NORTHAMPTON, MASS.
HERALD JOB PRINT,
1911

UNIVERSITY OF TORONTO

LIBRARY
SCHOOL

THE CUTTER ORDER-MARKS;

WHY AND HOW THEY ARE USED.*

It has been found convenient by libraries to arrange series of classes of books alphabetically. In Biography, for instance, the book stand on the shelves in the order of the names of persons whose lives they relate, one knows that Adams will be at the beginning of the class and Washington at the end and Jefferson somewhere near the middle; and one can go to the shelf, and get the life one wants, without having to consult a catalog which makes a saving not only of time, but of eyes and patience. Moreover, one will find *all* the lives of Washington standing side by side, which will often not happen on any other plan. In Fiction such an arrangement, either by authors' names or by titles, is almost a necessity. In Poetry and the Drama also it is useful and in fact, in every class it is better than an arrangement by sizes, which merely makes the shelves look a little more orderly or by accession-number, which have no advantage at all.†

But it is also found that the books must have some marks on the back to keep them in order. The binders' titles will not do, because they often do not contain the word by which the book should be arranged, and when they do, the arranger cannot always see at a glance which of several words is the one to arrange by. Moreover, we want some brief mark peculiar to each book, and not belonging to any other copy, by which to charge the volume to the borrower. Therefore, I letter on the lower part of the back of each book:

1. In one line, the letters or figures that denote its CLASS and sub-class.
2. In another line, the initial of the author's name, followed by certain figures (to be explained later on); this line stands for the AUTHOR'S NAME.
3. In another line, the initial of the TITLE (used only when there are two works by the same author in the same sub-class).
4. In the same line, when there is more than one COPY of the same work, I put 2 for the second copy, 3 for the third, if there is one, and so on.

*Some preliminary discussions on this subject may be found in "Plans for numbering with especial reference to fiction, a library symposium." *Library Journal*, 4:38-47.

†The plea that in science accession order assist study by putting the older works at the beginning of each subject and modern works at the end is true only in the rearrangement of an old library: in a new library, or in the subsequent history of the old library, it would not be valid unless libraries always bought books in the order in which they are published and never received gifts of old books. Chronological order, made up as books usually come into a library, would be a mottled affair.

Examples in English Fiction.

Class and author.	Class author and title.	Class author, title, and copy.
YF ·D36·	YF ·D36·	YF ·D36·
	r	r4
Defoe's Novels.	Defoe's Robinson Crusoe.	Robinson Crusoe, 4th copy.

ALPHABETIC ORDER.

Books on the shelves are kept alphabeted by authors by marking them with the initial of the authors's family name* followed by one or more decimal figures assigned according to a table so constructed that the names whose initials are followed by some of the *first* letters of the alphabet have the *first* numbers, and those in which the initials are followed by the *later* letters have *later* numbers.†

E. G., Garfield, G18	Gore, G66
Gerry, G32	Grand, G76
Gilman, G42	Grote, G91
Glover, G51	Guizot, G94

If the books are arranged in the order of these numbers, of course they will be in alphabetical order.

To use the table :

1. Find the first few letters of the author's name in the table; the figures following added to the initial are the mark.

E. G., for the name Holmes the table gives Holm 73, the mark is H73. Lowell (Low 95) has L95, Tenney (Ten 25), T25. Huxley is H98, Macauley is M11, Thackeray, T32.

*In the case of authorless Books (anonymous works, periodicals, government publications, etc.) the alphabetical order is determined by the heading adopted for cataloging, according to Cutter's rules for a dictionary catalog. In biography, when the Decimal Classification is used, the name of the subject of the life should be used instead of the name of the author: in the Expansive Classification, the name of the subject forms part of the class mark, as Gerry's Life, EG32.

†Two sets of tables have been issued: the first with only 2 figures after the initial; the second with 3 figures. The two can be used successively in the same class, because the two figures of the first tables are the same as the first two of the second.

The figures given in the following examples are from the two-figure tables.

In printing a catalog, the printer should be cautioned not to use the old style figures, 1, 2, 3, 4, etc.) in which the figure one is the same as the "small capital" letter 1.

2. For names beginning with A, E, I, O, U and S, I prefer to use the first two letters of the author's name instead of the initial, and for names beginning Sc three letters.

In this way fewer marks are used for the same amount of distinction. In my two figure-tables only one figure is used for A, etc., the second letter taking the place of a figure, as Abbott, AB2, Edwards, ED9, Ives, IV3, Olney, OL6, Upton, UP8, Semmes, SE5, Scammon, SCA 5, Schopenhauer, SCH6. For large classes, a second figure is needed. Some persons, however, object to the use of two letters. For such Miss Sanborn has prepared a table of the vowels and S with three figures.

3. If the first letters of the name do not occur in the table take the letters next previous in the alphabetic order.

E. g., there is no Dot in the table; for Dotten, therefore, we take the number of Dos, which gives D74; for Pecksniff, the number of Peb; for Manners, the number of Mam. Some persons prefer to add at once another figure whenever the author-table does not give a figure for any combination; it prevents trouble later.

4. If the number found is already in use, annex another decimal.


E. g., if one using the table wishes to insert Harrison between Harris, H24, and Harsnet, H25, a third figure makes Harrison H242, Harrisse H245, Harry, H249. If, again, there is a Harrison, Alfred, H242, Harrison, James, may be numbered with a fourth figure, H2424, Harrison, John, H2425, Harrison, Robert, H2427, and so on. This can be carried to any extent.

In making such insertions it is necessary to consider in what part of the gap the new name will best go, so as to leave room on one side or the other for future insertions. For instance, between Bal 18 and Bald 19 there may come in all the names beginning with Bala, Balb, Balc. There are nine numbers, which we might divide thus: Bala 1-3, Balb 4-6, Balc 7-9. Then Balbi would be B184, and Balbo B185, Balbuena, B186, Balcarres, B187, Balch 188. If Balboa should come in, it would go between B185 and B186, i. e., B1853. I do not make it B1851, wishing to leave room for another Balbo. Except in very large classes, like Fiction or Biography, one rarely gets to the fourth figure. But bad judgment in choosing the third figure may hasten the need of adding a fourth. With the 3-figure table one escapes doubt.

Avoid using the number 1 as long as other numbers are vacant, because when it is once used nothing can be inserted before it; one cannot put, for instance, anything between 22 and 221. Zero is not used because it might be mistaken for the letter o of a work-mark; otherwise, 220 would come between 22 and 221. It can be used when nothing else will get one out of a difficulty.

5. The figures are to be considered as decimals, and arranged on the shelf in the order H2, H21, H211, H2111, H2112, H22, H23, H233, H24, H3, and so on.

That is, all the numbers beginning with 2 come before a number beginning with 3, and all the numbers beginning with 21, before any beginning with 22, and all beginning with 221 before any beginning with 222; just as in a dictionary all the words beginning with *ab* come before words beginning with *ac*, and all the *aca* words come before the *acb* words.

 Some persons are apprehensive that this decimal arrangement will be hard to use, or at least hard to teach to stupid assistants and (when the public are allowed to go to the shelves) to a public unwilling to take the trouble to comprehend. It may be so sometimes; I can only say that I never had any difficulty with any one, boy or girl, man or woman, when the arrangement was explained as it is above. But if this is considered a serious objection to the use of these author-marks, the difficulty can be entirely avoided by using two figures with the initial in all cases, treating them as ordinals, and when two names are to be represented by the same combination, so that subdivision becomes necessary, starting a new series of ordinals either from 1 to 9 or from 11 to 99, by putting a point after the first two figures, e. g., H24.1, or H24.11. The stupidest attendant could not fail to comprehend the order H34, H34.1, H34.2, H34.3, H34.4, and so on. As it would be awkward to use two decimal points (H34.2.1, H34.2.2), it would be well to use two figures after the decimal point in very large collections, as Fiction and Biography, thus: H34, H34.11, H34.12, H34.13, etc.

Of course this ordinal method does not allow infinite intercalation. A time will come when some new name cannot be inserted in its proper order, because its number is already occupied. But a notation consisting of an initial followed by four characters provides places for so many names that this misfortune will not occur soon or frequently. And when it does occur the approximate alphabetical arrangement that will here and there result is very much better than no alphabetic order at all.

*Further marks.**

6. On the shelves three alphabetical series should be made, O including all books 25 cm. high or less, Q between 25 and 30

*For a discussion of other methods, see *Library Notes*, vol. 3.

F over 30. These will be indicated by the sign that separates the class mark from the author-and-book mark. · for O and smaller sizes, + for Q, || for F.

In small libraries it is best to make only one series of books under each division; the few books that are too large for the shelves can be turned down; very large books can be kept in some separate case. But in a library of size, and especially in a library that has many old books, there are likely to be so many quartos and folios that provision must be made to keep them by themselves and yet in juxtaposition with the smaller books of their class.

It is well always to mark the books for Q and F with these distinctive marks, but these two sizes may often be mixed advantageously in a single alphabet on the shelves, especially where there are only one or two folios with many quartos, or one or two quartos with many folios. They can be separated when there are enough of each class to make it worth while.

The three size-marks are for marking the catalog and the back of the title-page; they are not used for lettering the backs of the books; in a majority of cases the book's size is sufficiently shown to the attendant who puts them up by the fact that a Q book must not go on an O shelf.

7. In numbering Q and F books a single figure will usually be enough, because there will usually be few books of those sizes in any class, and therefore fewer marks are needed to distinguish them; often the initial alone would be enough in F.

8. Different BOOKS BY THE SAME AUTHOR in the same class are distinguished by work-marks consisting of the first letter or letters of the catch-title after a thin space.

E. g., Dickens's Chimes, D55C; Christmas Carol, D55CH; Cricket on the Hearth, D55CR; David Copperfield, D55D; Dombey and Son, D55DO.

9. Other COPIES or other EDITIONS are noted by adding 2 or 3 or 4, as the case may be, to the work-mark.

E. g., another edition of Dombey and Son, D55DO2.

10. The special mark for TRANSLATIONS, for use *in large libraries or in large special collections in a small library*, is the initial of the language, a capital letter added (after a size-mark) to the author-mark.

E. g., Goethe's dramatische Werke	· G55
" Dramatic works	· G55 · E
" Œuvres dramatiques	· G55 · F
" Faust	· G55 · F
" Faust, in English	· G55 · F · E

11. If there are several translations distinguish them by adding the initial of the translator's name to the language-mark.

E. g., Faust, in the original	· G55 · F
" " English by Austin	· G55 · F · Ea
" " " Bernays	· G55 · F · Eb
" " " Blackie	· G55 · F · Eb1
" " " Bowen	· G55 · F · Ebo
" " " Brooks	· G55 · F · Ebr
" " French " Blaze de Bury	· G55 · F · Fb
" " Italian " Maffei	· G55 · F · Im

These marks are long. But it must be remembered that the need for such marks does not occur at all in a small collection of books, and very rarely in a large one. Moreover, if anyone wants to avoid them altogether, he can do so by giving up the exact arrangement of versions and simply numbering texts and translations in numerical order as they are received, which is just as well where there is no access to the shelves, and almost as well even where there is, until the number of editors and translations becomes very large, as it would among the classics in a college library, or in the case of Shakespeare, Goethe and Dante, in any large general library.

12. In BIOGRAPHY, which is to be arranged by names of the subjects of the lives, in the Decimal classification distinguish different author's by adding their initials. In the Expansive classification Biography is treated like any other class.

E. g., Chadwick's Defoe	In the D. C.	· 920 D36c	In the E. C.	· E36 · C
Morey's Defoe	In the D. C.	· 920 D36m	In the E. C.	· E36 · M
Wilson's Defoe	In the D. C.	· 920 D36w	In the E. C.	· E36 · W

13. When in a large collection the number of EDITIONS of a single work exceeds or is likely to exceed 9, the different editions may be distinguished by adding the year of publication (usually of the first volume, if there are more than one) instead of a number 2, 3, 4.

E. g., Paradise Lost, ed. of 1667	· M 64 P · 1667
" " reprint of same	· M 64 P · 1667 · 2
" " ed. of 1732	· M 64 P · 1732
" " ed. of 1754	· M 64 P · 1754

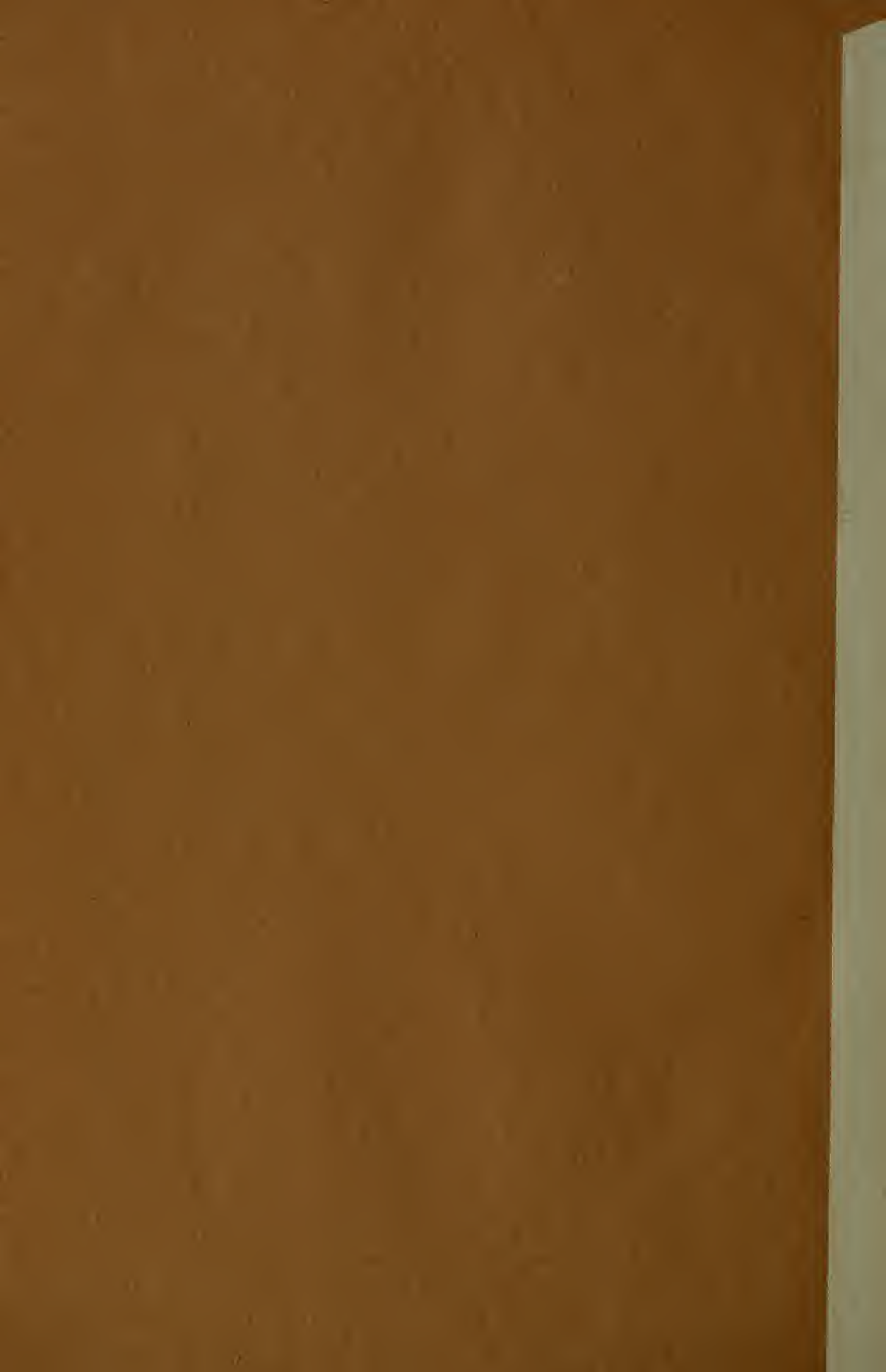
14. If it is desired to keep a COMMENTARY on any work immediately after the work add to the work-mark a capital 'Y and (if necessary) the initial of the commentator. For dictionaries and concordances add 'Z.

E. g., Frelse's Worterbuch zu Reuter's sammtlichen werken would be 'R31'Z; Clarke's Shakspeare concordance (in a library which has no special mark for Shakspeare) 'Sh1'Zc5.

The various marks then are :

Class	- - - - -	as V
Size	- - - - -	as ' or + or
Author	- - - - -	as D55
Work	- - - - -	as D
Copy of edition	- - - - -	as 2, 3, 4
"	" when very many	- - - as 1887
Translation	- - - - -	as (into English) .E
Other copies of translation	- - - - -	as 'E2, 'E3
Translation by another hand as (d being initial of translator's name)		'Ed
Another copy of this other translation	- - -	as 'Ed2
Commentary or other illustrative work	- - -	as 'Y
Dictionary	- - - - -	as 'Z
Another	as (p being initial of author of dictionary)	'Zp

For a fuller explanation, see Cutter's Expansive classification, pt. 1, pp. 139-160. This includes a way to mark a large collection of Greek and Latin classics (such as would be found in a college library) first published in the *Library Journal*, 11 :280-289. Some improvements will be found in the Expansion classification, 7th, class Y, p. 35, 36. See also, full scheme for marking a Shakespeare, Dante, Goethe Moliere, Milton collection, in the Expansive classification, 7th, class Y, p. 49-74, enlarged from *Library Journal*, 9 : 137-139.



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